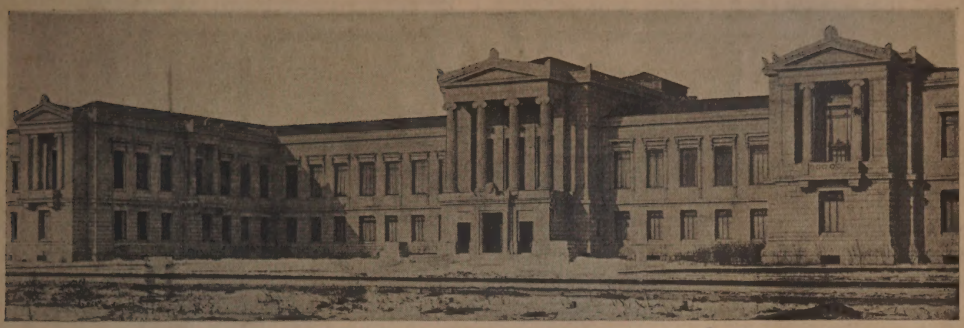
Price 5 cents

MUSEUM OF FINE ARTS, BOSTON



FORECOURT AND MAIN ENTRANCE

LEAFLET GUIDE TO THE NEW BUILDING

OPENED TO THE PUBLIC NOVEMBER 15, 1909

THE Museum of Fine Arts was incorporated February 4, 1870, "*for the purpose of erecting a Museum for the preservation and exhibition of works of art, of making, maintaining, and exhibiting collections of such works, and of affording instruction in the Fine Arts.*" It is supported wholly by private gifts, and is managed by a Board of Trustees including representatives of Harvard University, the Boston Athenæum, the Massachusetts Institute of Technology, the City and the State, acting through an executive staff and with the coöperation of visiting and advisory committees of citizens. Visitors, about 250,000 annually.

A public museum of art offers the whole people an unfailing source of interest, improvement, and delight. The maintenance, enrichment, and interpretation of museum collections demand liberal financial support. They must be shown under honorable, secure, and convenient conditions. They can be increased only through profiting by passing opportunity. Their oral and written exposition demands highly trained assistance. In the measure of its power of wise expenditure a museum can both widen and deepen its beneficent influence.

The Museum is open every day in the year, excepting the Fourth of July, Thanksgiving Day, and Christmas; on weekdays, 9 A. M. to 5 P. M. (November 1 to March 1, 4 P. M.); Sundays, 12 M. to 5 P. M. Admission is free on every Saturday and Sunday and on public holidays. On other days the entrance fee is twenty-five cents. Children under fourteen years of age are not admitted unless accompanied by an adult. The number in charge of one person is limited to ten.

The doorkeeper will receive the entrance fee and will check canes, umbrellas, cloaks, and packages without charge.

The public lavatories, with a retiring room for cases of illness, are reached from the transverse corridor back of the main stairs (women to the right, men to the left).

The publications of the Museum and photographs of objects in the collections are sold in the Catalogue Office, to the right after passing the turnstile. A Visitor's Book for the entering of names will be found on the desk in the corner. Comments and suggestions will be gladly received from visitors. The use of wheel chairs in the galleries may be obtained without charge by application at the Office. With an attendant the charge is $1.00 per hour. Those desiring to avoid the fatigue of the stairway may obtain the use of the service elevator. Apply at the Office also to see any officer of the Museum or for appointments with the Docent for guidance in the galleries. Docent service is free to all.

The Restaurant in the basement of the Japanese wing, reached by the corridor to the left from the main entrance, is open to visitors from 11 to 3.45 (a hot lunch from 11.30 to 2) daily excepting Sunday

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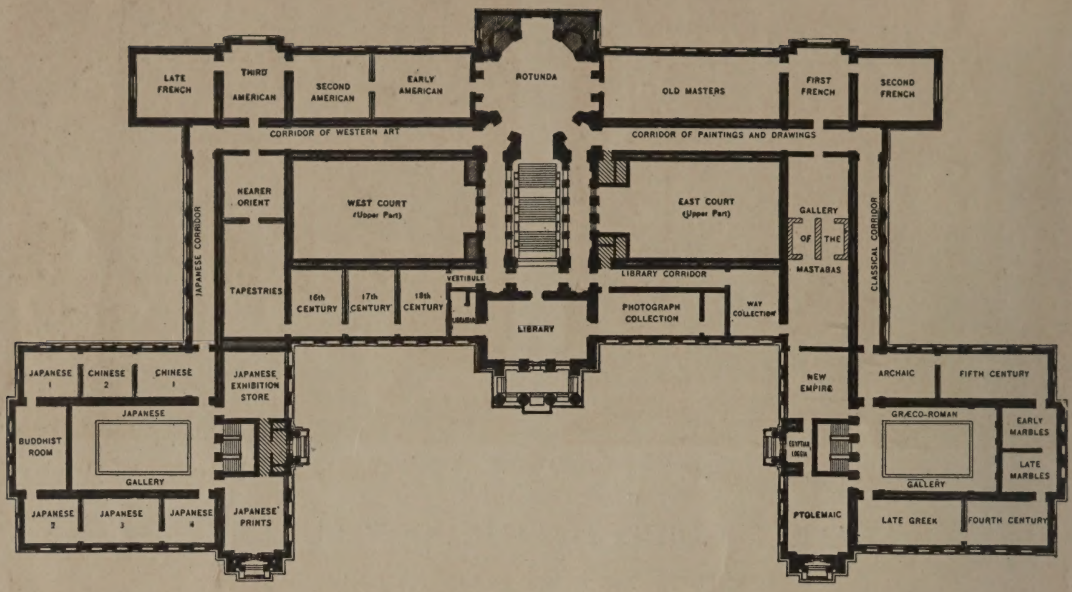
The Main Floor

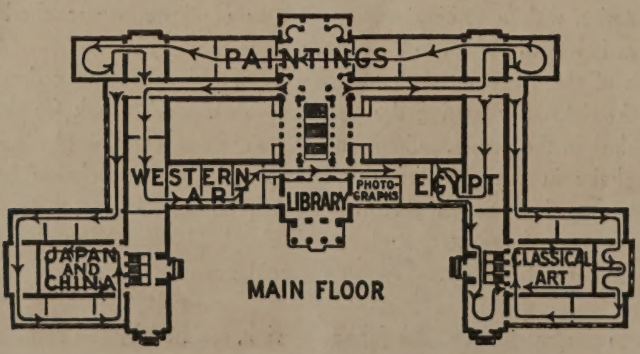


THE main floor is occupied by the galleries of five departments of the Museum and by the Library. The exhibits in each department are arranged in general chronologically. The circuits in all five departments begin in the corridors to the right and left immediately at the top of the main stairway as follows: at the entrance of the right-hand corridor, Pictures; to the right, at the end of the corridor, Egypt; straight on, Classical Art; at the entrance of the left-hand corridor, Western Art; straight on, at the end of the corridor, Chinese and Japanese Art. (See the small plan below.) To complete the circuits follow the way-marks posted in the doorways. These are of a different color for each department: purple for Egypt, blue for Classical Art, green for pictures, red for Western Art, yellow for China and Japan. The section map on each way-mark shows the extent of the department and the course of the circuit. A gold star indicates the doorway where it is posted. By following the way-marks of one color the visitor will remain in one department, and by taking all five colors, and including the Library, will visit the whole floor.

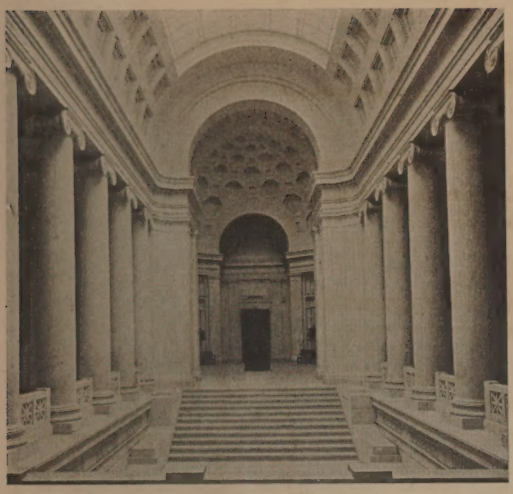
The passages on either side the stairs overlook the two courts of Græco-Roman and Renaissance casts from sculpture, and lead to the Library over the main entrance.

The decoration of the Library is a gift in memory of William Morris Hunt, and the room has received the name of the William Morris Hunt Memorial Library. A bust of Mr. Hunt will later be placed here. The books are not from Mr. Hunt's library, but are the collection gathered during the past thirty years at the old building. The picture and tapestries on the walls are also from the Museum collections. The Library stack is in the attic and is not open to visitors.

In the offices of the Chinese and Japanese Department in the western wing visitors desiring to pursue special studies in the collections are welcome.

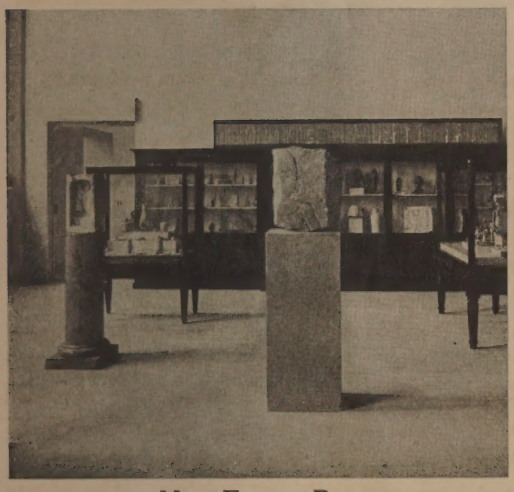


The Department of Prints is on the ground floor

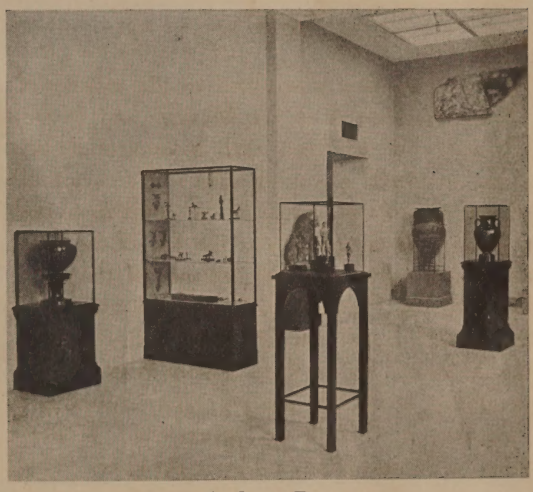


Main Stairway

Gallery of the Mastabas



New Empire Room

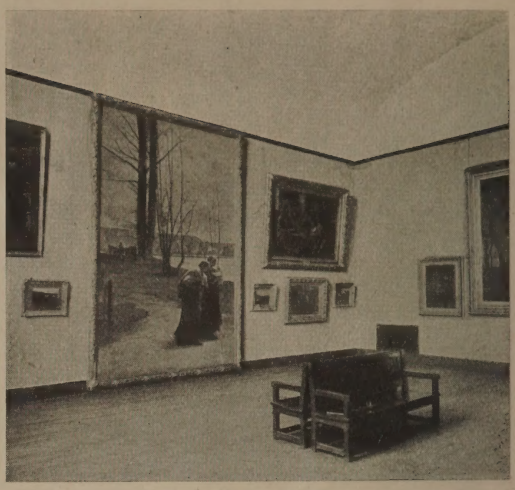


Archaic Room

Fifth Century Room

Greco-Roman Gallery

Gallery of Old Masters



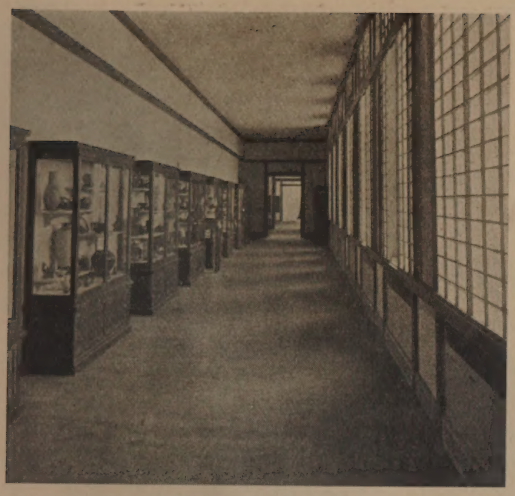
Second French Room

Early American Room

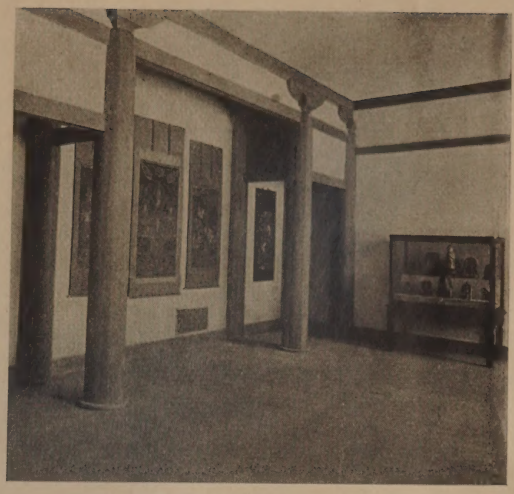
Nearer Orient Room

Tapestry Gallery

Sixteenth Century Room



Japanese Corridor



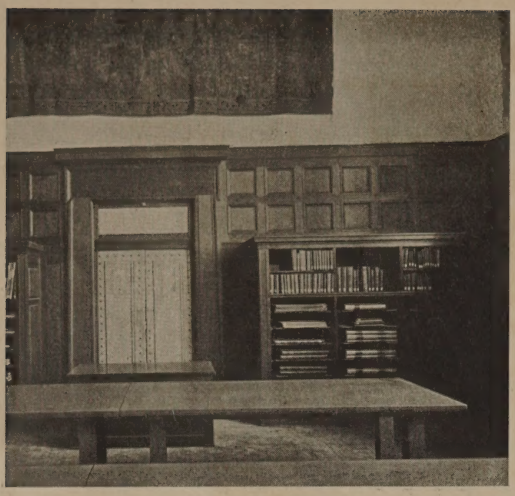
First Chinese Room

Buddhist Room

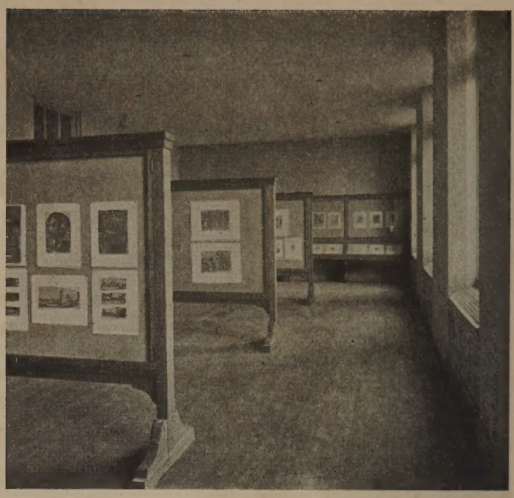
Japanese Stairway

Classical Casts
East Court

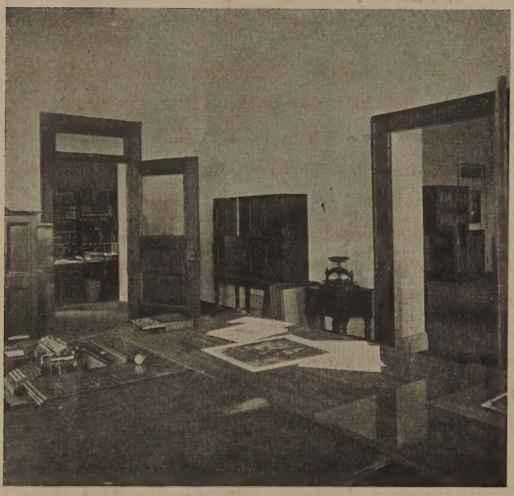
Italian Renaissance Casts
West Court



Doorway in Library



First Print Room



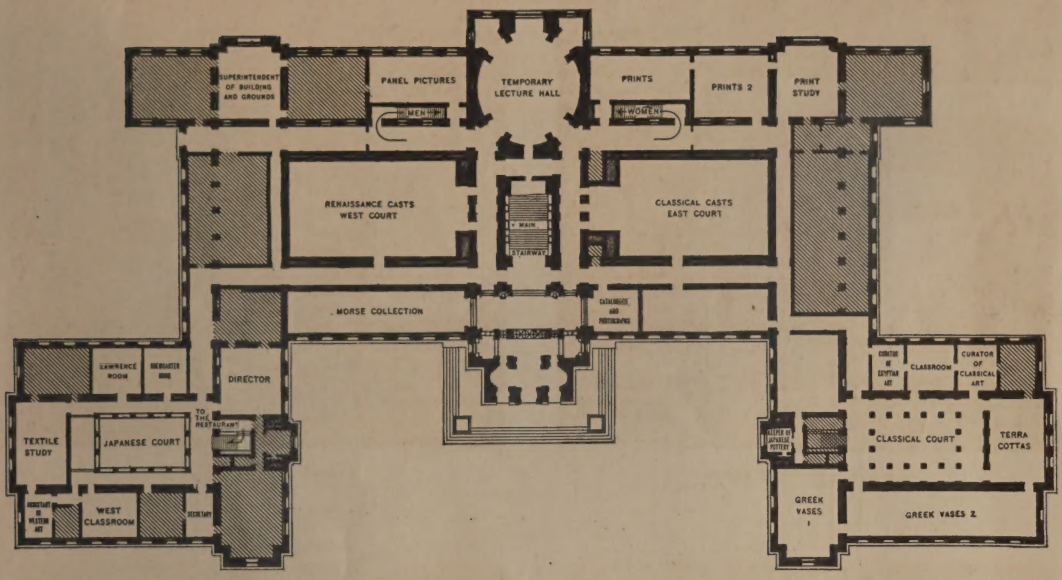
Print Workroom

Greek Vase Room

Storeroom: Classical Department

Restaurant

The Ground Floor



THE contents of the Museum are not all shown at any one time on the main floor. A portion of the collections of each department is kept in reserve in department rooms on the ground floor. These reserve collections are at all times accessible to visitors applying in the department offices and are drawn upon from time to time for exhibition in the main galleries. On the large plans posted in the entrance hall, the space occupied by the reserve collections and offices of each of the departments is printed in the color of the main floor way-marks of that department.

The office of the Egyptian Department is in the eastern wing and adjoins a classroom. Beyond is the Classical Office, and in the court and the galleries opening from it are installed the collections of classical terra-cottas and vases. The offices and classroom connected with the collections of Western Art, including Textiles, are in the western wing. By Western Art is meant that developed in Europe (and the Nearer Orient), or under European influence since classical times. Near by are the Lawrence Room, an English interior in the style of the sixteenth century, containing the Buffum collection of amber, and the Bremgarten Room with Swiss woodwork and furniture dating from the sixteenth century. The Chinese and Japanese Department is represented on the ground floor by the court in the Japanese wing, designed to suggest a temple courtyard in Japan, with a pool containing water plants and carp; and the Morse collection of Japanese pottery, installed in the gallery to the left of the main entrance.

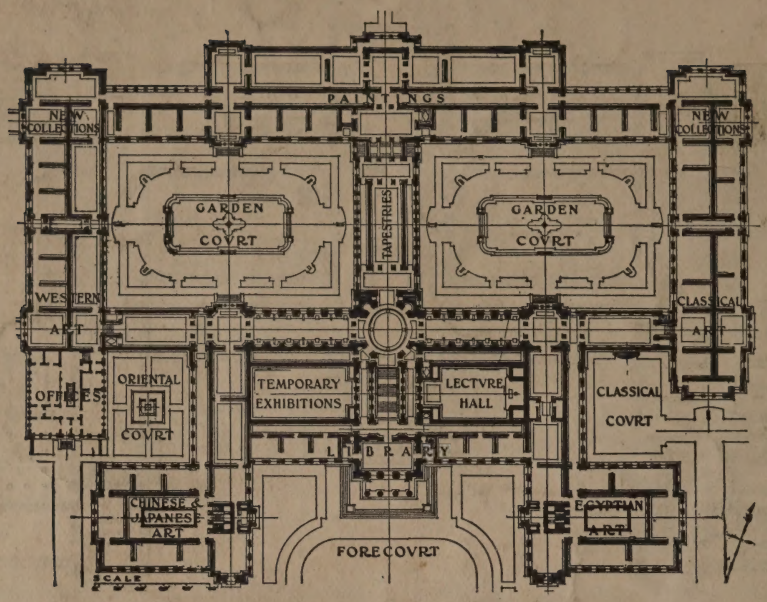
Beside the reserve collections, offices, and classrooms of the five departments already mentioned, the ground floor contains the rooms of the Print Department, the collections of Casts and offices of Administration.

The rooms assigned to the Print Department include two exhibition galleries, a study to which visitors are welcome, workrooms, and a stack. The exhibitions in the galleries are constantly changed. To show all the resources of the department at once would require several museums the size of the present building.

The Collections of Casts occupy the two large courts opening from the stairway hall with smaller rooms adjacent. The casts are plaster copies of sculptures in marble, bronze, or terra-cotta preserved in the museums and public places throughout Europe. *They are the only collections of copies shown by the Museum. All the other collections are original works.* It has been a rule of the Museum from the first not to exhibit the two together. Unless warned by a conspicuous sign, the visitor may elsewhere in the building feel assured that the object before him is not an imitation but a genuine product of the art it represents.

The offices of the Director and the Secretary of the Museum are reached by the corridor to the left of the entrance hall. Apply at the Director's office for tickets issued to artists, teachers, and students. The office of the Superintendent of the Building is at the business entrance, reached by a pathway from Huntington Avenue beyond the Japanese wing.

The Plans for the Museum



The Completed Building

IN view of the inadequacy of the Copley Square building and lot, the danger of fire from high neighboring structures, and the obstruction of light thereby, the Trustees, December 5, 1899, voted to purchase the present Fenway site pending a decision as to the removal of the Museum. On January 16, 1902, the sale of the Copley Square property was authorized. On May 27, 1902, a Building Committee was appointed, and in January, 1903, the studies for the present Museum were begun. During the summer of 1903 an Experimental Building was erected on the Fenway property, where for two years experiments were made on the lighting of galleries. From December, 1903, a Museum Commission spent three months in the study of museums in Europe. In March and December, 1904, two volumes of Communications to the Trustees were privately printed, containing papers contributed by officers of the Museum and extracts from foreign museum literature. In January, 1905, a third volume of Communications was published, containing illustrated reports of the Museum Commission Abroad, and in January, 1906, a fourth, on the Experimental Building. During the same month, January, 1906, the Building Committee reported and the Trustees accepted a general scheme for the new building embodying the results of the studies of three years. Six months later, in July, 1906, the Trustees adopted final plans carrying out this scheme, and on April 11, 1907, ground was broken for the new building. On November 15, 1909, the new Museum was opened to the public.

The plans for the ultimate Museum include, beside the completion of the present building, according to the scheme shown in the illustration above, a hall on the northwest corner of the property to be devoted exclusively to casts from sculpture and architecture and a larger school building on Museum Street. In the plan of the completed building a transverse hallway connecting the departments and provided with windows opening northward upon two garden courts occupies space assigned at present to the picture galleries. A wing opening northward from the present Rotunda will separate the garden courts and give access to the permanent picture gallery on the Fenway. Another wing, flanking the eastern garden court on Huntington Entrance, will ultimately contain the Classical Collections, which will surrender to Egyptian Art their share of the present classical wing. In like manner, the present Japanese wing will be devoted wholly to the Far Eastern Collections, those of Western Art removing to a corresponding westerly wing flanking the western garden court. The intersections of the flanking wings with the Fenway front will afford room for new collections. These will be accessible, if desired, from the Classical and Western Art Collections respectively, or, if independent, can be reached by the central corridor of the future picture gallery.

The grounds of the Museum are planned in lawns and pathways open to visitors and affording opportunity for rest and recreation among shrubbery and flowers in the open air.